

The University of Toronto

CONCERT BAND

Stephen Chenette, conductor

In Memorium: Tibor Polgar (1907 - 1993)
and
French and French-Canadian Music

Saturday, November 19, 1994

8 pm

MacMillan Theatre

Faculty of Music, Edward Johnson Building



Programme

In Memorium: Tibor Polgar (1907 - 1993)

Fanfare of Pride and Joy (1982) **Tibor Polgar**

The Voice of the Soul (1989) **Tibor Polgar**

II. On calmer waters, but not without ripples

Catherine Finley, saxophone solo

Pentatonia (1975) **Tibor Polgar**

Theme and eight variations

in the form of a concerto

Intermission

French and French-Canadian Music

Occident et Orient, Op. 25 **Camille Saint-Saëns**
Grande Marche **(1835 - 1921)**

Prélude à l'après-midi d'un faune **Claude Debussy**
(1862 - 1918)

transcribed by Mark Hindsley

Elizabeth Rutledge, flute solo

Pavane pur une infante défunte **Maurice Ravel**
(1875 - 1937)

transcribed by Mark Hindsley

Gabriel Radford, horn solo

La rose nuptiale **Calixa Lavalée**
Overture **(1842 - 1891)**

transcribed by A. E. Harris

David Amaral, trumpet solo

Programme Notes

Tibor Polgar (1907-1993) was born in Budapest and graduated from the Liszt Academy of Music, where he studied with Zoltán Kodály. For twenty-five years, he was head of music with the Hungarian Radio and conductor of its symphony orchestra. Mr. Polgar was a prolific composer whose works include operas, radio and film scores (including the movie "In Praise of Older Women"), chamber music, and vocal, orchestral, and solo compositions. He was a member of the University of Toronto's Opera Department and Canadian Opera Company music staff for a number of years.

All of his compositions for wind band have been premiered or performed by the University of Toronto Concert Band and Wind Symphony.

Fanfare of Pride and Joy

Tibor Polgar

Fanfare of Pride and Joy was given its first performance by the Wind Symphony conducted by Stephen Chenette, in January, 1983. Near the end, there is a brief quotation from *Oh Canada*. For performances by American bands, there is an alternative ending which quotes *The Star-Spangled Banner*.

The Voice of the Soul - A Fantasy for the Concert Band

Tibor Polgar

The following notes are adapted from comments by the composer:

Life is full with struggles against odds while the soul is suffering. There are, of course, calm, serene, peaceful periods as well in our life, but at the bottom there is the shadow of worries and difficulties. And the devil of wickedness and sin lurks temptingly there all the time to exploit this, causing suffering to the sensitive human soul.

The slow second movement is: "On Calmer Water But Still Not Without Any Ripples." The melody, played by the saxophone and then by high woodwinds, mirrors an idyllic mood. This mood is broken by rhythmic interjections, like ripples on a calm sea. The human soul cannot totally calm down. The yearning melody returns, this time with the full ensemble, and the movement closes like a deep sigh . . .

Pentatonia was commissioned by the University of Toronto Concert Band with the assistance of a grant from the Ontario Arts Council. Stephen Chenette conducted the first performance on February 15, 1976.

The work is based on an original theme consisting of five notes, characteristic of eastern European songs. After a free, cadenza-like introduction using different solo instruments, the theme appears in the horns, and is repeated in the woodwinds. The variations differ in mood and tempo, while the theme persists throughout the whole range of the band, from piccolo to percussion. Occasionally, there is an Oriental colour associated with the Far East, where the pentatonic scale originated. One of the variations is reminiscent of the Gamelan music of Java.

Two short interludes interrupt the variations. One of them, between variations five and six, is played by percussion, and the other, between variations seven and eight, starts with brass alone and is continued by the whole ensemble. In the last variation, the theme sounds in the low instruments; while above them is a dialogue between the brass and woodwinds, employing a new theme. "In the Form of a Concerto" means that all of the instruments, soloists and groups as well, have the opportunity to display their artistry.

Occident and Orient, Op. 25

Camille Saint-Saëns

Among Saint-Saëns' compositions are several for military band, such as *Occident et Orient* (1869). Some of the 'oriental' material is based on the pentatonic scale and appears again in the opera *La princesse jaune*.

The opening *allegro* represents the Occident, and the middle *moderato* the Orient; the themes are combined in the final *allegro*.



Prélude à l'Après-midi d'un faune

Claude Debussy

Claude Debussy was thirty-two when his talent crystallized with *Prelude to the Afternoon of a Faun*. This work, inspired by Mallarmé's eclogue *L'Après-midi d'un faune*, elevated Debussy to a position of world renown he was ever afterward to sustain.

In neither Mallarmé nor Debussy is there attempt at concrete narrative. In the heat and silence of a summer's afternoon, the faun seems to awaken out of a dream, still thinking languorously of the lovely nymphs envisioned during his slumbers. Then, either in his imaginings or in fact, he pursues them. Ultimately he falls again into a sleeping, dreaming contemplation more seductive and beguiling than the reality.

Pavane pour une infante défunte

Maurice Ravel

The Pavane pour une Infante défunte (Pavane for a Dead Princess) began life as a piano piece in 1899. Ravel orchestrated it in 1909. He gave the piece its name, merely he said, because he liked the sound of the words. But it is an apt title for this little masterpiece with its melancholy formal grace.

Mark Hindsley is Professor Emeritus and former conductor of bands at the University of Illinois. Many of his expert and imaginative transcriptions for band of orchestral masterpieces have been performed by the University of Toronto Concert Band and Wind Symphony over the years.

Overture, La Rose Nuptiale

Calixa Lavallée

Calixa Lavallée is best known today as the composer of "O Canada", but during his lifetime he was noted as a composer of varied types of music, as a teacher, and as a virtuoso pianist and cornetist. Unfortunately, many of his more serious compositions have been lost. *The Bridal Rose* (1888) is a medley type of overture in which fast and slow sections, sometimes connected by a solo cadenza, follow each other with only occasional recurrence of melodic material. When his publisher predicted that he could make a quick fortune by writing for cornet band, Lavallée is said to have replied: "I would rather devote my time to compositions which, if less profitable, are more artistic." J.D. Logan has stated: "... Lavallée must be regarded as the first native-born Canadian creative composer - first in time, in genius, in versatility of achievement, and in meritorious musicianship."

The University of Toronto Concert Band

Piccolo & Flute

Rozalind MacPhail
Melanie Mooney

Flute

Beth-Anne Aselstyne*
Hilary Chance
Laurie DeRatnay
Laura Gazzellone
Jennifer Schnidt
Abby Smallwood
Danielle Stock

Oboe

Sarah Jeffrey
Shelby So
Florence Wu

English Horn

Gillian Howard

Bassoon

Cathleen Biggs
Graham Martin*

E flat Clarinet

Nicole Landis

B flat Clarinet

Karen Archer
Katherine Dobson
Greg Emerson
Lisa Fernandes
Maria Gacesa
Katherine Harhay
Tracy Lai
Lindsay McWaters
Carla Perrotta
Michael Westwood

Bass Clarinet

Veronica Sherk

Contralto Clarinet

Katherine Dobson

Soprano Saxophone

Michael Bland

Alto Saxophone

Cathy Finley
Alex McMaster

Tenor Saxophone

Michael Bland
Frank Horvat

Baritone Saxophone

Larisa Williams

Trumpet

David Amaral
Jennifer Attenborough
Matthew Burditt
Andrew Chung
Graham Church
Sherilene Chycoski
Mark Dalley
Paul Dudley
Kelly Dupuy
Meredith Gingrich
Andrea Kerkos
Becky Lewis
Dennis Mastromonaco

Monika McNamara

Stefan Rettig

Misha Rohac

Allison Stewart

Catarina Tantillo

Horn

Darren Kirkpatrick
Craig Morrison
Melanie Muir
Lake Porter
Gabe Radford

Trombone

Stephanie Dadds
Julie Honsberger
John Michailidis
Brad Ritson
Michael Stayner

Bass Trombone

Will Fletcher

Euphonium

Matthew Clark
Anna Hudgin
David Moulton
Leslie Wong

Tuba

Grant Cowan
Jason Ferris

String Bass

Julio Henriquez
Chad Wenzel

Harp

Sanya Eng
Julia Seager

Piano & Celeste

Katherine Harhay

Percussion

Jesse Baird
Joe Cullen
Rick Hiir
Jurij Konje
David Luginbühl
Mark McLean
Misha Rohac

* manager - librarian

Stephen Chenette became a professor at the Faculty of Music in 1972. In addition to teaching trumpet, orchestral repertoire for winds, and brass chamber music, he serves as a conductor of the Concert Band, Wind Symphony and Brass Choir. After graduating from the Curtis Institute of Music, he performed for sixteen years in major symphony orchestras, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony. He has studied conducting with Leonard Bernstein, Frederick Fennell, Hans Swarowsky, Richard Lert, Jean Morel, George Trautwein, and William R. Smith. He is on the Board of Directors of the International Trumpet Guild.

The University of Toronto Concert Band

The University of Toronto Concert Band (founded in 1964) and its companion ensemble, the Wind Symphony, give yearly concert series in the MacMillan Theatre of the Edward Johnson Building, and frequently perform off-campus.

The Wind Symphony was the featured university ensemble at a concert in Roy Thomson Hall in 1982 sponsored by the Ontario Music Educator's Association, and gave a concert of Canadian band music at the 1987 National Conference of the College Band Directors' National Association at Northwestern University in Evanston, Illinois (the only Canadian band ever featured at a CBDNA conference). A recording of this concert was released by Crest Records. They have performed for the Ontario Band Association and at universities and high schools in Canada. Many of their concert performances have been broadcast on CJRT FM.

The Concert Band and Wind Symphony have an ongoing commitment to commissioning and performing the works of Canadian composers, and their numerous first performances include works by John Weinzweig, Tibor Polgar, Gary Kulesha, Donald Coakley and Walter Buczynski. Student soloists are often featured on concerts, as have been distinguished artists like Lois Marshall, Gordon Sweeny and Alain Trudel.

Join us for the next
BAND CONCERT

Saturday, January 21, 1995

8 pm

Cameron Walter, conductor

The program includes a
new work by Buczynski
and Maslanka: *Golden Light*

MacMillan Theatre

Tickets \$5, Box Office 978-3744

MacMillan Theatre

Fred Perruzza, Director of Theatre Operations

Chris Brooks, Technical Assistant

Glen Brown, Production Assistant